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GOLDWYN presents

Reginald Barker's Production

"THE OLD NEST"

Adapted By RUPERT HUGHES for Directed and Supervised by REGINALD BARKER Produced by GOLDWYN Studios

PERFECT TEAM PLAY MAKES "THE OLD NEST" A MASTERPIECE

Rupert Hughes, Author; Reginald Barker, Director;
Mary Alden, Actress; and Goldwyn, Producer;
Combine to Make Screen Masterpiece

Rarely in the history of any art that requires the co-operation of several distinctive elements do we find a combination of forces needed to create a notable work. When such a combination occurs, it is often a matter of chance. The absence of such perfect co-operation in the creation of motion pictures is, doubtless, responsible for the comparatively few masterly pictures that are presented to the public.

The forces that coalesce in a finished film are the author, the director, the cast, and the producer. At last, here in America, such a combination has achieved what film audiences have long wished and hoped for. A genuine photoplay achievement has come to pass. To the uninitiated, it will be known by its title, "The Old Nest." But to those who care for particulars, let it be said that Rupert Hughes has written a story with universal appeal, that he has found in Reginald Barker a director with the sympathy necessary to catch the pathos and humor of the story, as well as the ability to give it concrete form. Moreover, the author has found a producer in Goldwyn, with all the facilities to make a complete, unstinted production, and a cast of such excellent merit that every scene is played as though it were the only one in the entire picture. And in this cast, the leading character, an old mother who sees her six children leave the old nest one by one, is played by Mary Alden, an actress of long experience and of such versatility that she plays equally well the young wife, the middle-aged matron and the old grandmother equally well.

Editor's Opinion.

The editor of a well-known magazine, after seeing "The Old Nest," wrote the following:
"If I had been asked a short time ago what particular play of the screen we could, above and beyond all others, recommend as the best and most completely satisfying picture for all classes of the American people, a play which really enriched and embellished the art of narration, we would have asked for time to think it over.
"If the same question were to be asked today we would reply promptly—'The Old Nest'—and our reasons are these: Rupert Hughes has contrived a screen story from his own Saturday Evening Post story, which Reginald Barker has produced for Goldwyn, and has succeeded without a plot in placing before us a series of short and well-told and continuing chapters out of life itself. He has with deft and clever hands drawn aside the curtain

from the soul of an American family, permitting us to see the deep pathos of the mother's sacrifice for her children and the aching emptiness of her great heart.

"The great cry has gone up from the public to the theatres for worthwhile pictures. 'The Old Nest' will answer that cry.

"We congratulate Rupert Hughes most heartily; and extend the greeting to Mr. Barker and to the Goldwyn company. We congratulate Miss Mary Alden, whose portrayal of the mother will live as long as the screen endures. We praise the flawless cast and the manner of presentation, but most of all, we felicitate the moving picture business on this triumph which will shed glory upon it and redound immeasurably to its eternal credit."

In the case of a photoplay in which all the forces concerned in its production meet for perfect results, it is difficult to analyze the work of each. Rupert Hughes did not give the preparation of his scenario to another but did the work himself. He is unusual among photoplaywrights, in that he knows how to attain technical effects, and is capable of directing a picture himself.

Director Enthusiastic

Furthermore, the director, Reginald Barker, found in Mr. Hughes' story the material he has always been eager to present on the screen. Author and director together worked out effects and scenes until the final photoplay became the visualization of their hopes. Finally, the work of Mary Alden in the role of the mother developed into a revelation to everyone concerned with the making of "The Old Nest." Miss Alden has had long experience as a character actress, but never before has she had a chance to show how marvelously she could portray the emotions of a woman at various periods of her life from youth to old age. Not only are the emotional moments poignant and true, but Miss Alden presents the gradually debilitated woman as life leads her, step by step, down the ladder of time.

A great motion picture has at last been made. And it bears the label, "Made in America." It will be shown at the Theatre for days, beginning



RUPERT HUGHES, Author
of "THE OLD NEST" a
REGINALD BARKER Production,
made by GOLDWYN

DIRECTOR USES NO MEGAPHONE

Reginald Barker, Director of the
Rupert Hughes Story, "The Old
Nest," Depends Upon His Voice

Reginald Barker, director of "The Old Nest," the Rupert Hughes story made at the Goldwyn studios, which will be shown at the Theatre for days, beginning, has a peculiar method of establishing his players' moods. It depends solely upon his voice. One of the striking differences between Mr. Barker and the average director is his repudiation of the megaphone as an essential tool of photoplay production.

Mr. Barker's well modulated voice can shout directions to the largest "movie" mob or lull a tired screen child to sleep. In his voice, tears, laughter, anger—in fact all the emotions that the actor is to portray—are suggested to the player in the tone of the director's instructions. By merely speaking to Mary Alden, who plays the mother in "The Old Nest," he brought tears to her eyes.

But Mr. Barker does not confine himself merely to working upon the emotions of the individual player. When preparations for a sad scene are made, with every word he utters, whether it be to the cameraman, the property man, or in reading from the script, the tone of the director's voice strikes the key for the mood of the scene. Reginald Barker is one of the few men who unconsciously create mood and atmosphere in the pictures they direct by the sympathetic use of the voice.

RUPERT HUGHES VERSATILE ARTIST

Author of "The Old Nest" Has
Won Success as Short-story
Writer, Novelist and Playwright

Throughout Rupert Hughes' eventful literary career he has shown a versatility that has permitted him to express himself in many forms. His ability to write plays, short stories and novels with equal success has now been supplemented by his achievements as a writer for the screen.

Early in his career Mr. Hughes, who is an accomplished pianist, wrote his "American Composer" and an original song cycle. Besides his creative work, he was the editor of several London magazines and assisted in the compilation of the Encyclopaedia Britannica.

Pictures American Life

Mr. Hughes has always been alive to the ridiculous aspects of changing fashions. This comic sense has expressed itself in such plays as "Excuse Me" and "The Richest Girl in the World." In his novels, Mr. Hughes has sought to vivify the foibles of American life and to point out how customs that seem permanent are as ephemeral as those of every previous generation. His novels, "What Will People Say," "The Thirteenth Commandment" and "The Unpardonable Sin," illustrate the satirical trend of Mr. Hughes' vision.

But he also sees the simple, tender, commonplaces of life and reproduces them faithfully, as in "The Old Nest." This novel has at last found its way to the screen, and the film version will be seen at the Theatre for days, beginning The photoplay that Goldwyn has made of this novel with Mr. Hughes' personal co-operation is said to be one of the best examples of modern photoplay production. It presents a story of mother love without any artificial, melodramatic trimmings. One of the unusual facts in connection with the picture is that Mr. Hughes himself prepared the continuity from which Reginald Barker, the director, made the picture. Mr. Hughes is connected with the Goldwyn group of Eminent Authors, and his most recent pictures have been "The Cup of Fury," "Scratch My Back" and "Hold Your Horses."

Mats furnished free at your nearest Goldwyn Exchange. Electros supplied at a moderate cost.

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"THE OLD NEST"



MARY ALDEN AS THE OLD MOTHER
IN "THE OLD NEST" by RUPERT HUGHES
A GOLDWYN Picture Directed by REGINALD BARKER

RUPERT HUGHES SAYS SUB-TITLES WILL REMAIN

Famous Eminent Author of "The Old Nest" Believes Much Would Be Lost If Sub-titles Were Eliminated

"The sub-title," says Rupert Hughes, Goldwyn-Eminent Author, and writer of the Reginald Barker production, "The Old Nest," which comes to the theatre for the first time, beginning with the first scene, is too worth while to be abolished. I do not maintain that a picture must have sub-titles to be intelligible.

"But the logical thing to do before we take an important step is to ask ourselves first: 'Is it going to be worth while?' Will the titleless story of necessity be more pictorial?"

"The questioner will have to admit to himself that by banishing the sub-title we would banish as well much valuable characterization, flavor, and vitality, which only language can give us. He will discover that Irish plays, for instance, more than any other can be conveyed to the audience by one sub-title in the programme. The scenery and properties. He will realize that the audience be exasperated if, at a crucial moment, they behold the hero utter some excited sentence. I cannot know what she is really in their natural effort to figure for themselves their attention the moment be taken from the and the climax weakened.

"Furthermore, there is always question of wit in comedy. Can a situation be witty? Wit, after all, lies in the spoken word. And wit is the crying needs of our present edy-dramas."

"The Old Nest" Grips Most Hardened C

People who write or produce pictures usually keep their act well in check. They are watching technical effects that do not have time to let their emotions run riot. A notable exception was made recently, however, "The Old Nest," which comes to the Goldwyn sales organ that had gathered at the Culver studios.

When the sales managers sat from the projection room nearly they had tears in their eyes. They were seen making their way towards the studio telegraph office was learned later that nearly one of them after seeing this of mother-love had telegraphed mother. "The Old Nest" was by Rupert Hughes and directed Reginald Barker. At the end of the picture this sub-title is on the screen: "If this picture persuade you either to remember mother piously, if she is dead; she lives, to send her a long letter or even a telegram saying: well, I think of you and love or, above all, to go home and see then this picture would give more joy than any other picture ever o

ADVANCE NOTICE (No. 1)

When "The Old Nest" comes to the theatre on the Theatre on the the people of will have a chance to see a picture that has been hailed by critics and reviewers as the most satisfying all-American picture that has yet been produced. The theme, that of a mother who sees her six children leave her, one by one, is common to American families. All the poignancy of feeling that these leave-takings arouse in real life have been caught on the screen.

Rupert Hughes is the author of this unusual tale of mother love. He has sought to present a cross-section of a universal theme as applied to an American family. All the joys and sorrows connected with raising a family have been dramatized. Each of the children grow to manhood or womanhood with his own individual interests, then leaves the old nest to follow the call of his desires. Only their mother is left to her loneliness and her memories. But, as in every American family, the young remember the old nest and return to it.

The picture was produced by Goldwyn and was directed by Reginald Barker. Mary Alden plays the old mother, and her performance has been said to be a masterpiece of screen acting.

"THE OLD NEST"

Cast:

Dr. Horace Anthon, Dwight Crittenden
Mrs. Anthon.....Mary Alden
Uncle Ned.....Nick Cogley
Hannah.....Fanny Stockbridge
Mrs. Guthrie.....Laura Lavagnie
Tom, Age 13.....Johnny Jones
Tom, Age 36.....Richard Tucker
Arthur, Age 14, Marshall Rickson

Jim, Age 10.....Buddy Messenger
Jim, Age 22-32.....Cullen Landis
Kate, Age 9.....Lucille Rickson
Kate, Age 21 to 31.....Louise Lovely
Frank, Age 6.....Robert Devillbiss
Frank, Age 18.....J. Park Jones
Frank, Age 28.....J. Park Jones
Emily, The Baby, Marie Moorehouse

Emily, Age 12.....Billie Cotton
Emily, Age 22.....Helene Chadwick
Stephen McLeod, Theodore Von Eltz

Molly McLeod.....Molly Malone
Harry Andrews, M. B. ("Lefty") Flynn

Mr. Atkinson.....Roland Rushton

Story and Scenario
RUPERT HUGHES

Camera
PERCY HILBURN

Asst. Director
CHARLES STALLINGS

Directed by
REGINALD BARKER

ADVANCE NOTICE (No. 2)

One of the finest casts ever assembled will be seen in "The Old Nest," the Rupert Hughes story of mother love and American family life, that will be shown at the Theatre for days, beginning The story is a film version of a short story that appeared in the Saturday Evening Post, and was produced by the Goldwyn company.

The director, Reginald Barker, is well known for the many fine productions he has made for Goldwyn.

In the cast Mary Alden plays the leading role, that of the mother, who appears first as the young matron with her six children of school age. Then, a little older, with greying hair, she is their companion and advisor. Finally, they grow to manhood and womanhood, leave the old nest and strike out into the world for themselves. Here, the poignancy of Miss Alden's acting as the old mother is irresistible.

Other players in the cast are Helene Chadwick, Cullen Landis, Dwight Crittenden, Nick Cogley, Louise Lovely, Billie Cotton, Molly Malone, M. B. ("Lefty") Flynn, Roland Rushton, Fanny Stockbridge, and the children who played in the Booth Tarkington "Edgar" comedies, Johnny Jones, Lucille Rickson and Buddy Messenger.

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"THE OLD NEST"

INDOOR SCENES GIVE BEST "MOVIE" EFFECTS

"It is easier to obtain sub-title effects, to catch fleeting emotions, or record transitory whimsicalities with interior lighting than with exterior," declared Reginald Barker, director of "The Old Nest," the Rupert Hughes story made by Goldwyn, which may be seen at the Theatre for days, beginning He makes this statement in answer to the question, "Do you prefer to shoot outdoors or in?"

It is, of course, common knowledge among the picture-going public that many of the scenes made apparently indoors are taken or "shot" on sets built outdoors. These are roofless, and in many instances with one or more walls missing to permit the sunlight to enter. But the majority are made in an enclosed stage illuminated artificially.

"So far as personal preference goes," says Mr. Barker, "I should rather photograph outdoors. But I realize, too, that my favorite type of picture can best be filmed under those conditions. That includes the virile sea tale, red-blooded stories of the frozen North, in short all tales of elemental character. In them, subtlety is at a discount. But in a picture dealing essentially with society, interior sets built indoors and artificially lighted conduce to the best results."



MARY ALDEN and CULLEN LANDIS
in "THE OLD NEST" by
RUPERT HUGHES A GOLDWYN Picture
directed by REGINALD BARKER

SCREEN ARTIST USES ALUMINUM ON HAIR

When Mary Alden finished her role in "The Old Nest," she used more than twelve gallons of water in shampooing her hair, before she restored it to its natural condition. The reason was that Miss Alden played the character of a silvery-haired mother in this Goldwyn Picture, coming to the Theatre for days, commencing and insisted on using powdered aluminum, instead of starch to change her black tresses to grey.

"Starch gives a flat, dead look, while the aluminum photographs a silvery grey, like the natural sheen of healthy hair," explained the actress. "However, it is very injurious to the scalp, and it will take many more washings yet before it is all out, because it sticks terribly."

Someone suggested soaking it out with oil, but Miss Alden says that oil only gums the aluminum. This is just one of the few little inconveniences real artists go through with for sake of their art.

Novel Ending For "The Old Nest"

Rupert Hughes, the most unusual writer for the screen, has written a novel ending to a Reginald Barker Goldwyn of one of his will be shown at Theatre for commencing

Says Mr. Hughes at the end of his appealing photoplay: "This I have been much of a picture for action or mystery, but if it should persuade you either to remember mother piously, if she is dead she lives, to send her a long letter or even a telegram saying well. I think of you and love you. Or, above all, go home and see this picture would give me more joy than any other picture ever."

Being the mother of six screen children does not disconcert Mary Alden, well known film actress, in the role of a visitor to the Goldwyn studio during the filming of "The Old Nest," which comes to the Theatre for commencing Miss Alden how she liked so much an unruly bunch. To which the actress replied casually, "Oh, nothing; I'm used to it," and then left the set wondering just what Mary meant. What Miss Alden meant was that she has played to most of the famous men of the theatrical world, among them Waltham, Donald Crisp, Jack Palance, Jim Kirkwood, etc. Her intentions of the mother parts in the version of Ibsen's "Ghosts," and mother in Griffith's "The Battle of the Sexes," are considered among the finest ever done.

Louise Lovely, famous beauty, is a member of the cast presenting "The Old Nest" by Rupert Hughes story produced by Goldwyn's by Reginald Barker, comes to the Theatre, beginning Miss Lovely's screen achievements many and varied. Last year she portrayed William Farnum in several pictures and was playing opposite Ormer Locklear at the time he was killed in filming a sensational air flight. She began her motion picture career in Australia.

SHORT REVIEW (No. 1)

A genuine American photoplay at last! "The Old Nest," a story of mother love and self-sacrifice common to every family the world over, which was shown at the Theatre last night, is the work of Rupert Hughes, the eminent American novelist. It was produced by Goldwyn and directed by Reginald Barker. There is humor and there are tears in this plain story of daily life as we all know it. Not a person in the audience was free from the grip of its appeal.

If you like to laugh, if you enjoy a gentle weeping spell, if you want to see yourself, your brothers and sisters, your father and your mother on the screen, go and see "The Old Nest."

While this story is gripping, it has a different hold on the emotions than the usual thriller. There isn't one melodramatic scene. Yet this picture held the audience at the Theatre more strongly than any melodrama ever filmed. And the reason is that "The Old Nest" is a genuine story, beautifully acted and excellently produced. We have never seen one woman portray the gradually aging mother so deftly as Mary Alden acted this role. Her black hair became iron grey, then silvery. And with the passing of the years, the physical appearance and activity of the mother kept pace with time. "The Old Nest" is a picture that America has been waiting for.

There is a combination almost impossible to surpass in "The Old Nest," a Goldwyn picture coming to the Theatre for days, commencing The combination is this:

Rupert Hughes, known as the "human" author of the screen, wrote it; Mary Alden, known as one of the finest "mother" actresses of the screen, plays in it, and Goldwyn's own special kiddies, who have delighted audiences in the popular Booth Tarkington series, make up the little family. Last, but not least, Reginald Barker directed "The Old Nest."

SHORT REVIEW (No. 2)

Rupert Hughes has done it again. His "Scratch My Back" and "Hold Your Horses" has a successor that surpasses even these delightful comedies. It is "The Old Nest," a film version of the author's story that appeared in the Saturday Evening Post, now on view at the Theatre. It is the photoplay of the year.

"The Old Nest" is a series of dramatic episodes that reveal the life of an American family. The theme is mother love, and the audience is privileged to look into the home and into the hearts of a typical family. All the little joys and sorrows that every one of us remembers are flashed on the screen, and bring tears and laughter in quick succession.

In the story, the mother lives to see her family of six children gradually drift away from the old home. But in the end, they remember the old nest and come home to roost. There is no plot, any more than there is a plot in life itself. Things happen, no one knows why and no one questions. A reproduction of life is "The Old Nest."

The picture, which was directed by Reginald Barker, was made at the Goldwyn studios. It was perfectly acted by a cast with Mary Alden in the role of the old mother. Some of the other players are Dwight Crittenden, Helene Chadwick, Molly Malone, the three children who acted in the Booth Tarkington "Edgar" comedies: Johnny Jones, Lucille Rickson and Buddy Messenger; Louise Lovely, Nick Cogley, Billie Cotton, Fanny Stockbridge and M. B. ("Lefty") Flynn.

Dwight Crittenden, who plays the father in "The Old Nest," by Rupert Hughes, a Reginald Barker production, which comes to the Theatre for days, beginning has appeared in several Goldwyn releases, including "Little Shepherd of Kingdom Come," "A Tale of Two Worlds," and others. He was a grand opera singer before entering pictures. During his career he spent several years as a forest-ranger and cowpuncher in Idaho and as a gold miner in the African Transvaal.



MARY ALDEN in
"THE OLD NEST"
by RUPERT HUGHES. A GOLDWYN
Picture, directed by REGINALD BARKER

FANNY STOCKBRIDGE and LAURA LAVARNIE are two veterans of the stage and screen who provide much of the human comedy that is one of the most interesting and delightful features of "The Old Nest," the Goldwyn picture which comes to the Theatre for days, beginning The former as the crabbed old family servant and the latter as the woman who will be ill in spite of wonderful health are two figures drawn from life by the skillful pen of Rupert Hughes, who wrote the story.

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